



Theorizing the Short Story Collection

Théoriser les recueils de récits brefs

Conference programme

KU Leuven, 22-24 May 2012

Leuven Institute for Ireland in Europe
University of Leuven

INTERNATIONAL CONFERENCE CONFERENCE INTERNATIONALE

CYCLES, RECUEILS, MACROTEXTS: THEORIZING THE SHORT STORY COLLECTION THEORISER LES RECUEILS DE RECITS BREFS

22-24 MAY 2012

*Leuven Institute for Ireland in Europe
Janseniusstraat 1, Leuven*

Tuesday 22 May – Mardi 22 Mai	
14.00- ...	Registration - Enregistrement
14.30-15.00	Official Opening - Inauguration officielle: <i>Conference organisers, Luk Draye (Dean of the Faculty of Arts), Hedwig Schwall (director of LCIS)</i>
15.00-16.00	Keynote lecture 1: Rolf Lundén (Uppsala University), “Centrifugal and Centripetal Narrative Strategies in the Short Story Composite (and the Episode Film)” <i>(chair: Elke D’hoker)</i>
16.00-16.30	Coffee break - Pause café
16.30-18.00	<u>Concepts, theories, questions I</u> <i>(chair : Hedwig Schwall)</i> Mara Santi (Universiteit Gent), “Performative Perspectives on Short Story Collections” Thomas Conrad (Université Paris III), “Recueil de nouvelles et cycle de romans : poétique croisée de deux formes d’accumulation textuelle”
18.00	Drinks reception - Apéritif

Wednesday 23 May – Mercredi 22 Mai

9.00-10.30	<p><u>Contemporary fiction</u> (chair: Elke Brems)</p> <p>Nina Botes (Universiteit Antwerpen), “The Afrikaans short story cycle and”</p> <p>Hilde Staels (KULeuven campus Kortrijk), “Barbara Gowdy’s <i>We So Seldom Look on Love</i>. A Network of Perspectives on Deviance”</p> <p>Lies Xhonneux (Universiteit Antwerpen), “‘The Terrible Girls Took Anything’: Rebecca Brown’s De-idealization of the Narrative of Community”</p>	<p><u>Italian literature</u> (chair : Paola Casella)</p> <p>Manuella Spinelli (Université de Paris Ouest), “<i>Gomorra</i> de Saviani : un macrotexte de dénonciation ?”</p> <p>Giovanni Palmieri (Université de Provence), “<i>Le roman brisé de la patrie</i>. Le château d’Udine de <i>Gadda en tant qu’hypermactexte</i>.”</p> <p>Laura Nieddu (Université Paris Ouest Nanterre la Défense), “<i>Sardonica, A fogu aintru et Millant’anni</i> : l’approche générative et évolutive des recueils de récits de Giulio Angioni”</p>
10.30-11.00	Coffee break - Pause café	
11.00-12.00	<p>Keynote lecture 2: René Audet (Université Laval), “Lier, lire, délier : poétique du recueil et poétique de la diffraction”</p> <p>(chair: Bart Van den Bossche)</p>	
12.00-13.30	Lunch	
13.30-15.00	<p><u>French and Italian literature</u> (chair : David Martens)</p> <p>Celeste Bronzetti (Université de Paris-Sorbonne) , “Les recueils de contes de J.M.G Le Clézio”</p> <p>Paola Casella (Universität Zürich), “Entre projet macro textuel et réalisation inachevée: les ‘Novelle per un anno’ de Luigi Pirandello”</p> <p>Cristina Greco (Sapienza Università di Roma), “Frontières et traductions. Les recueils de</p>	<p><u>Women writers</u> (chair: Ailsa Cox)</p> <p>Marcia Carlson (Universiteit Antwerpen), “Danticat’s Nonfiction Cycle: Fact Mimicking Fiction Mimicking Fact”</p> <p>Catherine Thewissen (Université Catholique de Louvain). “When you write it’s like braiding your hair’: Edwidge Danticat’s <i>The Dew Breaker</i> and the Composite Novel”</p> <p>Tudor Balinisteanu (University of Suceava), “Women’s Identities and the Masculine Folktale Tradition in</p>

	<p>récits du roman graphique”</p> <p>Éilís Ní Dhuibhne’s <i>The Inland Ice</i>”</p>
15.00-15.30	Coffee break - Pause café
15.30-17.00	<p><u>Concepts, theories, questions II</u> <i>(chair: Bart Van den Bossche)</i></p> <p>Alda Correia (New University in Lisbon), “Regional Dissonance: Space and Landscape in the short story cycle”</p> <p>Alessandro Viti (Università di Siena), “<i>Macrotesto</i>: original conceptualization of the term and its possible extension”</p> <p>Matthijs Duyck (Universiteit Gent), “The short story cycle in Western literature: modernity, continuity and generic implications”</p>
19.00	<p>Conference dinner - dîner-conférence</p> <p>Reastaurant <i>Mykene</i> Muntstraat 44, Leuven</p>

Thursday 24 May

9.00-10.30	<p><u>Readers and writers</u> (chair: Dagmar Vandebosch)</p> <p>Carmen Van den Bergh (KULeuven), "A novel full of short stories: The suspense between autonomous and heteronomous ways of writing in Alvaro's <i>Gente in Aspromonte</i> (1930)."</p> <p>Rossella Ciocca (Università di Napoli), "From story to sketch: freezing the reader in Saadat Hasan Manto's narrative sequence about <i>Partition</i>"</p> <p>An Van Hecke (Lessius), "Stories in boxes: the short story collections of Augusto Monterroso"</p>	<p><u>Irish literature</u> (chair: Elke D'hoker)</p> <p>Raphaël Ingelbien (KULeuven), "Re-cycling short stories as narratives of imagined community: faking Englishness in J.S. Le Fanu's <i>Chronicles of Golden Friars</i> (1871)"</p> <p>Theresa Wray (University of Cardiff), "A sacrificial offering – breaking new ground: Mary Lavin's first short story collection <i>Tales from Bective Bridge</i> (1942)"</p> <p>Debbie Brouckmans (KULeuven), "The first Irish Short Story Cycles: Barlow and Somerville & Ross's Narratives of community"</p>
10.30-11.00	Coffee break - Pause café	
11.00-12.00	<p>Keynote lecture 3: Robert M. Luscher (University of Nebraska - Kearney), "Down The Road from <i>Winesburg</i>: The Spatiotemporal Aesthetics of Contemporary American Regional Short Story Cycles"</p> <p>(chair: Elke D'hoker)</p>	
12.00-13.30	Lunch	
13.30-15.00	<p><u>Fin-de-siècle</u> (chair : Raphaël Ingelbien)</p> <p>Alexia Kalantzis (Université de Cergy-Pontoise), "Pour une lecture des recueils de récits fin-de-siècle"</p> <p>Ciska Beunnens, Pieter-Jan Boeckaert & Mara Santi (Universiteit Gent), "Virtual Short Story Collections: theoretical approach to Italo Svevo's "fin-de-siècle" poetics in his short</p>	<p><u>British Fiction</u> (chair: Hilde Staels)</p> <p>Ailsa Cox (Edge Hill University), "Walking in Circles : Helen Simpson's <i>Constitutional</i>"</p> <p>Andrew James (Chikushi Jogakuen University), "Graham Swift's <i>Companionless Souls</i>"</p>

	<p>story cycle.”</p> <p>Srecko Jurisic (University of Split), “Gabriele D’Annunzio’s strategies in short story cycles/collections (1879-1900)”</p>	<p>Elke D’hoker (KULeuven), “Visions of community in the 21st century: Rachel Cusk’s short story cycles”</p>
15.00-15.30	Closing remarks - Discours de clôture	
15.30-16.00	Coffee break - Pause café	

CONFERENCE ABSTRACTS

EXTRAITS DE CONGRES

KEYNOTES

ROLF LUNDÉN (UPPSALA UNIVERSITY)

Centrifugal and Centripetal Narrative Strategies in the Short Story Composite (and the Episode Film)

This lecture will be devoted to a form of episodic narrative which I term short story composite, and which others call short story cycle or short story sequence, and I will at times compare it to the episode film. These narratives are characterized by their structure of autonomous short stories interlinked and assembled into a composite and a film.

The presentation will be divided into two sections: 1. an overview of the genre's history and tradition over the past two thousand years, and 2. a discussion of the characteristics of the composite's (and episode film's) structure of unifying and disintegrating narrative strategies.

In the first part of the lecture the view that the short story composite is a comparatively recent phenomenon is questioned, and the argument is made that the genre rather stems from a very long tradition of episodic narrative art and literature. The short story composite is thus a modern variant of, for instance, the ancient Greek and Roman "novel," which was no novel in the modern sense but rather a narrative consisting of episodes, like beads on a string, similar in kind to the composite. This form of episodic fictional narrative was dominant for centuries until the modern novel appeared. The lecture discusses the "birth" of the novel in the eighteenth century and questions its later hegemony. The composite has been designated a "hybrid" form of fiction, something between the novel and the short story collection, but, as mentioned, it rather follows an age-old tradition; the modern novel is by comparison much more of a hybrid genre.

The latter half of the lecture will focus on the friction in the short story composite and the episode film between the centripetal and the centrifugal narrative forces. Many critics and scholars, but not all, have concentrated on analyzing the unifying devices in these art forms, trying to establish the integral coherence and internal purposiveness of these texts. As good Aristotelians, as believers in organicism and homogenization, they have tried to "novelize" the composite. But the short story composite is not a novel; it is equally much characterized by the narrative strategies that undermine the seamless whole and that instead advocate the dialogic, open narrative.

In the combat between homogenization and the counteractive heterogeneous narrative devices we should as critics devote equal attention to both combatants. The centripetal narrative elements are many. I identify, for instance, four subgenres of the short story composite, namely the short story cycle, the short story sequence, the short story cluster, and the novella collection, some of which subcategories are also applicable to the episode film. These subgenres contribute through their respective structures to unifying the short story composite. But there exist also other narrative means of producing coherence. Individual short stories are linked, for instance, to events such as weddings, parties, and funerals. Other composites are structured around an accident; in still others an object, like a car or a musical instrument, is made to travel from one owner to the next, whose stories then are told.

The counter-forces trying to derail the reader are equally numerous. The short story composite and the episode film are basically "open" works, resisting too much homogenization. Their centrifugal maneuverings de-emphasize causality and linearity; they downplay end-orientation and closure; they question retrospective patterning. By means of ellipses and shifting focalizers, protagonists, and settings, they create a fragmented, unreliable world. With the help of "fringe" stories and "anchor" stories, they disrupt the balance within the short story composite between the individual stories, both the thematic coherence and the structural balance. The composite also possesses a potentiality for including or excluding stories without greatly affecting the reader's overall impression of the

book; this extendability makes the short story composite differ significantly from the traditional novel.

Traduction française

Les stratégies narratives centrifuges et centripètes dans la « combinaison de nouvelles » (et le film à épisodes)

Ma conférence sera consacrée à une forme de recueil que j'appelle « combinaison de nouvelles » – appelé par d'autres « cycle » ou « séquence de nouvelles » – et que j'aime à comparer au film à épisodes. La caractéristique de ces récits est d'être composés d'épisodes autonomes mais liés dans un ensemble de nouvelles ou un film.

La communication sera divisée en deux parties: 1. un aperçu de la tradition et de l'histoire du genre depuis deux mille ans, et 2. une analyse de la structure de la combinaison (et du film à épisodes) qui a une action unificatrice en même temps qu'elle fait exploser les stratégies narratives.

Dans la première partie de la conférence, je reviendrai sur l'idée selon laquelle l'assemblage de nouvelles est un phénomène relativement récent, pour essayer de montrer que ce genre est issu d'une très longue tradition de récit à épisodes dans l'art et la littérature. Ainsi, la combinaison de nouvelles est par exemple une variante moderne du « roman » grec ou romain, qui n'était pas un « roman » au sens actuel, mais plutôt un récit construit par épisodes, comme les perles d'un collier, proche du modèle de la combinaison. Ce récit à épisodes a été la forme fictionnelle majeure jusqu'à l'apparition du roman moderne. La conférence abordera la question de la « naissance » du roman au dix-huitième siècle et remettra en question son hégémonie ultérieure. On a souvent fait de la combinaison une forme fictionnelle hybride, quelque chose entre le roman et le recueil de nouvelles, alors qu'elle s'inscrit, encore une fois, dans une tradition millénaire ; en comparaison, c'est bien davantage le roman moderne qui est un genre hybride.

La deuxième partie de la conférence se concentrera sur la tension entre les forces narratives centripètes et centrifuges dans la combinaison de nouvelles et le film à épisodes. De nombreux critiques et chercheurs, avec certes des exceptions, se sont concentrés sur l'analyse des techniques d'unification dans ces formes artistiques en cherchant dans ces textes une cohérence essentielle et un déterminisme interne. En tant que bons aristotéliens, confiants en l'organicisme et dans l'homogénéisation, ils ont essayé de rapprocher le composite du roman. Mais le composite de nouvelles n'est pas un roman ; il est également davantage caractérisé par des stratégies narratives qui réduisent la pleine similitude et, au lieu de favoriser le dialogique, ouvrent la narration.

Dans l'affrontement entre homogénéisation et dispositifs narratifs hétérogènes, nous devrions en tant que critiques consacrer une égale attention à chacun des deux pôles. Les éléments narratifs centripètes sont nombreux. J'identifie par exemple, quatre genres de nouvelles, à savoir le cycle de nouvelles, la séquence de nouvelles, le [cluster ?] de nouvelles et le recueil de nouvelles, plusieurs de ces sous-catégories étant aussi applicables au film à épisodes. Ces sous-genres contribuent à travers leurs structures respectives à unifier le composite de nouvelles. Mais il existe aussi d'autres moyens narratifs pour produire de la cohérence. Les nouvelles individuelles sont liées, par exemple, à des événements comme les mariages, les fêtes, et les enterrements. D'autres composites sont structurés autour d'un accident ; d'autres encore se concentrent sur un objet, une voiture ou un instrument de musique, qui est amené à transiter d'un propriétaire à l'autre, dont les histoires sont alors relatées.

Les forces contraires qui tendent à déstabiliser le lecteur sont également nombreuses. Le composite de nouvelles et le film à épisodes sont, à la base, des œuvres « ouvertes », résistant à l'homogénéisation. Leurs manœuvres centrifuges consistent à réduire l'accent mis sur la causalité et la linéarité ; ils minorent l'orientation finale et la conclusion des récits ; ils interrogent les configurations rétrospectives. Par le biais d'ellipses, ainsi que de paramètres et protagonistes focalisateurs, ils créent un monde fragmenté. À l'aide de « [Fringe] » stories et d'« [anchor] » stories, ils perturbent l'équilibre au sein du composite de nouvelles entre histoires individuelles, tant la cohérence thématique que l'équilibre structurel. Le composite dispose également d'un potentiel permettant l'inclusion ou l'exclusion d'histoires sans que cela n'affecte sensiblement l'impression

générale du lecteur sur le livre ; cette maléabilité rend le composite de nouvelles significativement différent du roman traditionnel.

ROBERT M. LUSCHER (UNIVERSITY OF NEBRASKA AT KEARNEY)

Down The Road from *Winesburg*: The Spatiotemporal Aesthetics of Contemporary American Regional Short Story Cycles

Often overshadowed by the *künstlerroman* of George Willard that provides an evolving temporal dimension and loose developmental arc to Sherwood Anderson's short-story cycle *Winesburg, Ohio*, the town of Winesburg seems relegated to the status of "the background on which to paint his dreams of young manhood," as it is characterized in the final story. The sketchy map of Winesburg included in the first edition, with just two named streets and eight numbered sites, omits a number of places mentioned in the stories and covers only about four blocks of town, leaving it to the reader's imagination to construct a more detailed physical geography, one whose scope fails to approximate the degree of its influence on the lives of its residents. The town is clearly influential in the lives of a number of characters and serves as a character in its own right: as it grows spatially in a piecemeal fashion over the duration of the collection, it emerges as a delimiter of their lives, consigning many to liminal spaces and to atomized existences. However, its seemingly antagonistic character concurrently serves as that background for characters' individual dreams and for the spatiotemporal construction of the sympathetic narrative sensibility that animates the tales and provides further coherence across the gaps among stories and among characters' lives. In essence, the progressive spatial assembly of place in the short story cycle replicates the imaginative assembly of the stories themselves, providing a thematic dimension that comments upon the tension between disparateness and coalescence.

The paradox of Winesburg—and many similar modernist sequences centered upon place—is that readers, through a perspective that evolves temporally over the course of the collection, are readily able to recognize that its characters exist in an environment distinguished by intersection as well as disjunction. Yet that totalizing vision of the whole is not one shared by those who populate the stories, whose isolation and spiritual disjunction (even when lives do intersect within the collection) is the characteristic experience of the space they inhabit. Such a spatial composite thematizes the fragmentation that is at once the subject and form of the short story cycle. In regional cycles without a figure such as George Willard, whose uneven learning about his own and others' conditions creates a loose narrative arc, or without a common narrator whose struggles with telling the stories is threaded through the volume, the reader's spatial construction of place and theme as s/he progresses sequentially/ temporally through the volume assumes greater predominance in the aesthetic experience. This paper will examine selected contemporary American short story cycles whose primary unity derives from region or community, focusing on the spatiotemporal assembly of the imaginative space that delimits characters' lives even as it assembles them in a loose community that seems to withhold the possibility of a fully coherent existence.

Among the potential texts to be considered will be: Donald Ray Pollack's *Knockemstiff* (2008), which is literally set down the road from Anderson's hometown of Clyde, Ohio (and the real Winesburg, just another hour away) and which depicts more violent and desperate grotesques carving out lives in poverty on the border of the Appalachian foothills; Brett Easton Ellis's *The Informers* (1994), whose materialistic, amoral narrators reveal the ennui with which they engage in empty pursuits as their lives intersect in Los Angeles during the 1980s; and/or Laura Hendrie's *Stygo* (1994), a short story cycle whose debt to and affinity with *Winesburg, Ohio* is most evident in its portrayal of the hardscrabble lives of the struggling grotesques eking out an existence in a sugar beet growing and refining town in southern Colorado dominated by the Red Spot corporation. In all of these short story cycles, as the backdrop progressively assumes greater dimensions, its spatial construction forms the web that seams their lives together, binding them (in multiple definitions of the word) yet consigning them to their own continued isolation as they fall short of connecting on a macrotextual level as

members of a community, so that the volume's formal unity and coherence—despite the disjunctive recalcitrance of the genre—may ultimately be greater than that of the communities they inhabit together.

Traduction française

À partir de *Winesburg* : L'esthétique spatio-temporelle des recueils de récits brefs régionaux dans l'amérique contemporaine.

Souvent éclipsé par le *künstlerroman* de George Willard, qui confère à *Winesburg, Ohio* une dimension temporelle en constante évolution et un développement narratif plutôt libre, la ville de Winesburg n'est pas seulement « le fond sur lequel peindre les rêves de sa masculinité ». On peut considérer qu'il s'agit du paramètre le plus crucial permettant d'assurer, au niveau macrotextuel, la cohérence entre les différents récits, et de thématiser les discontinuités qui existent à la fois dans la ville et dans le texte. Ainsi que le suggère la carte schématique de Winesburg, l'imagination du lecteur constitue un élément central dans la construction d'une géographie physique plus détaillée ; dans la mesure où la ville se développe dans l'espace d'une manière fragmentaire au cours du recueil, elle apparaît toujours plus restrictive pour leurs vies, condamnant de nombreuses personnes à un espace liminal et à des existences atomisées. Au fond, la constitution progressive de l'espace dans ce recueil reproduit celle des histoires mêmes, donnant ainsi lieu à une dimension thématique qui renvoie à la tension entre le disparate et la coalescence. Dans les recueils de type régionaliste dépourvus de figures comme George Willard susceptibles de créer un développement narratif plutôt libre, ou dépourvus d'un narrateur collectif dont les efforts pour raconter les histoires sont évoqués au long du volume, la construction spatiale du lieu par le lecteur au fur et à mesure qu'il traverse le volume, joue un rôle prédominant dans l'expérience esthétique.

Après avoir discuté du modèle de Winesburg, cette conférence examinera un choix de deux recueils américains contemporains dont l'unité provient essentiellement de la « région » ou de la « collectivité » : *Knockemstiff* de Donald Ray Pollock (2008), situé littéralement sur la route vers la ville natale d'Anderson (Clyde en Ohio), et qui présente des grotesques encore plus violents et désespérés sur la vie dans la pauvreté, à la frontière des Appalaches. Et encore *Stygo* de Laura Hendrie (1994), un recueil dont la dette et l'affinité avec Winesburg, Ohio est particulièrement évidente dans sa représentation des vies lamentable de personnages qui mènent une existence dans une ville du sud du Colorado dominée par une compagnie qui cultive des betteraves et pratique le raffinage du sucre. La toile de fond de ces deux recueils suppose progressivement de plus grandes dimensions et sa construction spatiale constitue le noyau qui unit la vie des personnages, en les liant de différentes manières, tout en les confinant dans un isolement continu dans la mesure où ils sont incapables de se lier, au niveau macrotextuel, en tant que membres d'une même communauté. Ainsi, l'unité et la cohérence formelle construite par le lecteur - malgré la réticence disjonctive du genre - est finalement supérieure à celle des communautés elles-mêmes, qui semblent rejeter la possibilité d'une existence tout à fait cohérente.

RENE AUDET (UNIVERSITE LAVAL, QUEBEC)

Lier, lire, délier : poétique du recueil et poétique de la diffraction

À partir des contextes des littératures française et québécoise contemporaines, je me propose de réfléchir aux éléments de définition d'une poétique du recueil. Cette poétique convoque les architectures internes autant qu'elle prend en considération la lecture des œuvres. Un regard porté sur les singularités des corpus récents amène à ouvrir la réflexion sur des pratiques narratives connexes, dont l'économie interne les rapproche fortement des recueils ; la notion de diffraction pourrait permettre de saisir de façon plus générale la tension propre à ces œuvres.

English translation

Bind, read, unbind : a poetics of collections and a poetics of diffraction

Starting from the context of contemporary French and Quebec literature, I want to reflect on defining elements of a poetics of collections of texts. This poetics will take the internal architecture of collections into account as well as the reading experience of the work. A look at the singularities of recent corpuses will offer a starting point for a reflection on similar narrative practices, the internal economy of which presents striking similarities with collections; the notion of diffraction could be used to capture the tension proper to these works in a broader way.

CONFERENCE PARTICIPANTS:

TUDOR BALINISTEANU (UNIVERSITY OF SUCEAVA)

Women's Identities and the Masculine Folktale Tradition in Éilís Ní Dhuibhne's *The Inland Ice*

The Irish writer Éilís Ní Dhuibhne creates stories that reveal new aspects of folktale events and characters by filtering them through contemporary con-texts and recent cultural history. Marina Warner's comments on feminist revisions of folk and fairy tales can be used to describe the ethos of Ní Dhuibhne's writing: her 'newly told stories' 'can sew and weave and knit different patterns into the social fabric' – 'a continuous enterprise for everyone to take part in.' (Managing Monsters, 1994, xiv) An example is Ní Dhuibhne's short stories collection *The Inland Ice*. The collection is structured using a folk story from the manuscript collection of the Department of Irish Folklore, UCD, entitled "The Search for the Lost Husband". Several motifs of the folktale serve as introductions to each of the stories in the collection, with each story unpacking a motif's meanings in terms of contemporary social experiences of women as wives and lovers. This strategy helps to expose the normativity of the folktale while also pointing out the ways in which tales like "The Search for the Lost Husband" interconnect with contemporary discourses to create myths about women that naturalise constraining socialisation patterns. In this presentation I will focus on how Ní Dhuibhne uses folktale material in intertextual relationship with stories that depict events in the recognisable social world, to structure a macrotext that entices reflection on how folktales, in spite of being associated with the rural past, can be seen to govern perceptions of feminine social identities and roles in contemporary society.

CISKA BEUNNENS, PIETER-JAN BOUCKAERT, MARA SANTI (UNIVERSITEIT GENT)

Virtual Short Story Collections: theoretical approach and historical occurrences in late 19th century European literature.

Ingram, who demonstrated in the *Recurrent development* the fundamental link that allows to recognize a cycle in a collection of short stories, states that such a set of stories could be collected or uncollected. These sets may be "collected" by either an editor, an editor-author or a single author (Ingram 1971). According to Ingram a reader can recognize one or several virtual short story collections in an author's short story production, even when the author did not collect these stories himself. In addition to this, Ferguson considers the possibility that sets can be considered anti-sequence: "where there are stories that obviously *do* fit together, or *could* fit together in a sequential pattern, but whose authors have refused to put them together or allow them to be put together" (Ferguson 2003). A contrast therefore exists between author and reader; the former denies or refuses the existence of the collection, while the latter nevertheless recognizes it. This recognition is based on experience with a model of collections (a model subject to a historical evolution).

Next to projected or uncompleted collections, one could also detect explicit defiance to the act of collection. When this is the case, we should not look for the projectuality in the collection or anti-collection itself. Rather, we should try to recognize the projectuality in the functional use of the short

story genre by the author himself, which admits to the collectability of story "sets".

Our paper aims to analyze the contraposition between author and reader (or collector) and the issue of recognizing an authorial project in a virtual collection. This will be done by applying the aforementioned theoretical frame to a case study of Italo Svevo and other European writers.

NINA BOTES (UNIVERSITEIT ANTWERPEN)

The Afrikaans short story cycle and Marlene van Niekerk's *Die sneeuslaper* (2010)

In recent years there has been an increase in the production of Afrikaans short story cycles, most notably as output from creative writing programmes at South African universities (Botes & Cochrane, 2011) under the supervision of renowned Afrikaans writers such as Marlene van Niekerk and Etienne van Heerden. Van Niekerk's most recent publication, *Die sneeuslaper* (2010, *The snow-sleeper*), can also be regarded as a short story cycle. Generic conventions of the four individual texts that make up this volume are problematised by the history of these texts and the generic classification of the stories as an inaugural lecture, a eulogy, a fieldwork report and a lecture, respectively. The focus on narrative situations in these texts displays the self-reflexive devices that have been a feature of South African short story cycles since the end of apartheid (Marais, 2001:202). Tension between the autonomy of the four individual texts and the coherence of the whole is established in a number of ways, especially through repeated characters, setting, motifs and narrative techniques. However, the interdependence of the individual texts becomes more than a mere technical stunt, as it has a profound impact on the theme of the whole: each narrative undermines the stance of the previous text, denying the reader the possibility of a coherent viewpoint (Viljoen, 2011). In this paper, I will shortly map out at some elements of unified shorter texts in the Afrikaans literary tradition before looking at the functionality of the form of the short story cycle for *Die sneeuslaper*.

CELESTE BRONZETTI (UNIVERSITE DE PARIS-SORBONNE / PARIS IV)

Les recueils de contes de J.M.G. Le Clézio

Ma communication aura pour principal objectif l'étude de la spécificité des recueils de contes de J.M.G. Le Clézio dans la littérature française contemporaine. Je me concentrerai en particulier sur *La Ronde et autres faits divers*, oeuvre en cours de traduction dans le cadre de mon travail de mémoire. Il s'agit d'onze récits, à la frontière entre la nouvelle et le conte: la référence du titre à l'actualité des faits divers, qui les rattache à la tradition de la nouvelle réaliste, est désavouée dans la construction de chaque narration, où s'insinue systématiquement la présence du fantastique, selon la définition que nous en donne Todorov: « Le fantastique, c'est l'hésitation éprouvée par un être qui ne connaît que les lois naturelles, face à un événement en apparence surnaturel ».

Le recueil devient un corollaire synthétique des plus grands drames sociaux de notre époque, comme la marginalisation, la pauvreté et la violence silencieuses des réalités urbaines, tout en demandant une lecture qui puisse en relever les liens avec la tradition du conte merveilleux, dont les racines historiques ont été analysées par Propp dans sa recherche sur la narration orale et la fable populaire. Par le rythme poétique de chaque conte, le recueil tient de la circularité itérative de la fable, tout en faisant le portrait d'une société fragmentée dont la multiplicité des voix et des réalités culturelles ne permet pourtant pas d'aboutir à une unité narrative. L'image de la ronde devient emblématique d'une circularité labyrinthique, sans issue, dont le recueil dresse le portrait à travers les pérégrinations solitaires des personnages.

DEBBIE BROUCKMANS (KU LEUVEN)

The first Irish Short Story Cycles: Barlow and Somerville & Ross's Narratives of Community

In this paper I will argue that Jane Barlow's *Irish Idylls* (1892) and Somerville & Ross's *Irish R.M.* collections, rather than James Joyce's *Dubliners* (1914), form the starting point in the history of the modern Irish short story cycle. Barlow's *Irish Idylls* and Somerville & Ross's *Irish R.M.* are collections of short stories unified by a shared, though varying, set of characters as well as by setting and theme. As opposed to the cycles of Irish mythology and the framed tale collections by other nineteenth-century Irish authors, Barlow and Somerville & Ross's collections are unified by "internal linking" instead of "external framing".

Moreover, I hope to demonstrate that these short story cycles do not only participate in the Anglo-Irish tradition of informing the outside world about Irish life, but can also be considered part of a regional tradition of cycles which Sandra A. Zagarell has called *narratives of community*. She defines the genre as grouping together works which "take as their subject the life of a community [...] and portray the minute and quite ordinary processes through which the community maintains itself as an entity". Zagarell mentions *Irish Idylls* as an example. Somerville & Ross's *Irish R.M.* collections, although they have not been labeled narratives of community, also clearly narrate the life of a community. Barlow and Somerville & Ross's short story cycles share an episodic structure, a lack of linear plot progression, a mediating narrator and a focus on the ordinary yet typical aspects of the life of a community.

Finally, I will attempt to show that the contrast between community life and the modern world typical of the genre finds a different interpretation in *Irish Idylls* and in the *Irish R.M.*

MARCIA CARLSON (UNIVERSITEIT ANTWERPEN)

Danticat's Short Story Cycles: Fact Mimics Fiction

I propose to present a paper in which I analyze the work of Haitian-American writer Edwidge Danticat with regard to her use of the short story cycle, not only in her two fictions *Krik? Krak!* (1996) and *The Dew Breaker* (2004), but also in her nonfiction *Brother, I'm Dying* (2007). In the first two, Danticat largely accomplishes what she had fallen short of in her first novel *Breath, Eyes, Memory* (1994): adequately engaging an audience generally ignorant of contemporary Haitian issues and appropriately paying tribute to her cultural predecessors. For these purposes, the story cycle proves the perfect vehicle due to both its hybrid nature and the manner in which it structurally mimics or parallels the traumatic experience as outlined by contemporary theorists. In the later *Brother, I'm Dying*, Danticat returns to similar structuring techniques to make sense of her own emotional pain and suffering and to testify to the multiple debts she believes owed her own family members.

Brother, I'm Dying features components similar to both fictional cycles, and Danticat likely constructed this work in an analogous fashion; several short segments were first published in a variety of mainstream periodicals, and then edited and restructured for publication as a full-length book. I contend that in so doing, Danticat conspicuously uses her own most effective fictional devices to process and express personal feelings and autobiographical dilemmas. In her selections of actual memories and family stories, in moving between past and present as well as between Haiti and the US, and in her insertions of historical national and international facts and episodes (something she does less overtly in her fiction), Danticat creates and enriches the context of her relatives' lives. By extension, she justifies her own role as exile-survivor-activist giving voice to those who otherwise would be silenced. For her, the short story cycle is the most effective form to bridge or marry otherwise contradictory impulses in both her most compelling thematic messages and her real life.

PAOLA CASELLA (UNIVERSITÄT ZÜRICH)

Entre projet macro textuel et réalisation inachevée: les *Novelle per un anno* de Luigi Pirandello

Les *Novelle per un anno* (NA) sont conçues par Pirandello (1867-1936) comme un recueil définitif en 24 volumes réunissant des nouvelles déjà parues séparément dans des revues et journaux ou assemblées en des recueils d'un seul volume, mais aussi des nouvelles non encore écrites. Il s'agit d'une double visée éditoriale: d'une systématisation *a posteriori* et d'un projet d'écriture *a priori*.

L'*Avvertenza* manifeste quelques principes caractéristiques de tout macro texte: la délimitation numérique du corpus à laquelle revient une valeur symbolique, la logique de la sélection interne aux volumes, l'ordre sériel, la révision textuelle de chaque récit effectuée en fonction de la nouvelle publication et, enfin, la vision désenchantée du monde exprimée par la fragmentation et la multitude des textes assemblés.

La réalisation du projet s'étend sur de longues années (1922-1937) à cause de l'engagement croissant de Pirandello dans l'écriture et la mise en scène théâtrales, d'une production narrative très réduite - caractérisée en outre par une profonde réorientation stylistique dans les années trente - et du changement de la maison d'édition.

Selon Lucio Lugnani, ces événements auraient contribué à éloigner la réalisation du projet macro-textuel initial, au point que les 15 volumes qui nous sont parvenus seraient le résultat du pragmatisme éditorial plutôt que d'une volonté artistique cohérente de l'auteur. C'est la raison pour laquelle ce spécialiste des récits de Pirandello a décidé de publier en 2007 une édition commentée non des NA mais de *Tutte le novelle* par ordre chronologique. Cette nouvelle édition nous offre l'occasion d'examiner les divergences entre projet et réalisation et d'en évaluer les répercussions sur la signification du recueil inachevé de Pirandello.

ROSSELLA CIOCCA (UNIVERSITÀ DI NAPOLI "L'ORIENTALE")

From Story to Sketch : freezing the reader in Saadat Hasan Manto's narrative sequence about *Partition*

Saadat Hasan Manto (India, 1912--Pakistan,1955), in a prolific but not very long career covering essayist and journalistic writing besides radio, play and film scripting, was able to produce almost 250 short stories and to rank among the best Asian contemporary authors of this genre. He published some collections of short stories and sketches related to the traumatic event of Partition between India and East and West Pakistan in 1947. In those collections of interlinked stories the sequence of events, acts, circumstances and episodes recorded are engraved paradigmatically in a narrative whose preeminent task is that of impressing the memory of the atrocities perpetrated during the civil war directly on the skin of the reader. Strategically assembled within a logic of subtraction, the materials of his writing proceed from the short stories towards the sketches, becoming more and more fragmentary. The tone is increasingly sour and scornful; desolation is miniaturized in a few grotesque remarks. For him: removing personal and psychological connotations, denying empathy and stripping his texts to the bare bones was not simply his personal way of experimenting with the modernist aesthetics, it was a determined tactic to convey a sense of moral unease about the violence and the folly which were general and equally distributed among all the involved parts. The kernel of meaning of Manto's short fiction lies at the intersection between a search for aesthetic form and moral concern: an intersection from which he could vindicate the primacy of narrative in the acts of understanding and witnessing what chronicles, politics and even history were failing to see: the dark side of the glorious Independence of India. The Partition, in all its absurdity and horror. As one declared goal of your conference is to map the historical development of the collection of short stories in different languages and traditions, my proposal aims at investigating a specific case study pertaining to the South-Asian (Urdu language and Punjabi area) cultural and historical dimension.

THOMAS CONRAD (UNIVERSITE PARIS III-SORBONNE NOUVELLE / CENTRE DE RECHERCHES SUR LES POETIQUES DU XIXE SIECLE (CRP19), UNIVERSITE PARIS III)

Recueil de nouvelles et cycle de romans : poétique croisée de deux formes d'accumulation textuelle

Nous aborderons le recueil de nouvelles en le confrontant à une forme proche : le cycle romanesque. Il s'agit, dans les deux cas, d'objets construits par *accumulation et interconnexion* de récits. Cette accumulation relève en droit d'une même poétique, fondée sur les notions de *transtextualité* (Genette) et, dans certains cas, de *transfictionnalité* (R. Saint-Gelais).

La proximité entre le recueil de nouvelles et le cycle romanesque est indéniable : les deux formes appellent la même terminologie (le fameux "*short story cycle*"), posent les mêmes problèmes (la tension entre unité et multiplicité), et recourent parfois à des procédés similaires (la récurrence d'un univers fictionnel commun à plusieurs récits).

Ces deux formes ont donc une parenté qui invite à la comparaison. Mais surtout, elles se croisent, et interfèrent l'une avec l'autre. Ce sont ces interférences que nous étudierons. On doit notamment garder à l'esprit que les cycles romanesques rassemblent souvent des romans et des nouvelles (parfois en recueils) : ainsi chez Balzac ou chez Faulkner. De tels "cycles" prolongent-ils, remplacent-ils, ou absorbent-ils, le recueil de nouvelles ? Les deux formes sont-elles complémentaires ou concurrentes ?

L'examen de ces interférences, chez Balzac et chez Antoine Volodine, devrait permettre de jeter un éclairage enrichissant sur le rapport entre le recueil de nouvelles et le genre du roman : non pas, comme parfois, en faisant du recueil un quasi-roman ou un proto-roman, mais en le comparant avec ce qu'on pourrait appeler un « recueil de romans ».

ALDA CORREIA (UNIVERSIDADE NOVA DE LISBOA - NEW UNIVERSITY IN LISBON)

Regional Dissonance: Space and Landscape in the short story cycle

Literature reflects, illustrates the landscape that produced it and the analysis of space/ landscape is essential in the appreciation of structural and thematic construction of a literary work. Regionalist literature has long used space/landscape to express social dissent, revolt, criticism, challenge and the short story cycle structure fits very adequately this purpose as it gives the possibility to show multiple independent, yet interlinked, perspectives of one only problem and at the same time its progressive consequences on a specific community space. As Roberto Dainotto in his *Place in Literature – regions, cultures, communities* (2000) sustains, in a period of multicultural approaches, place and the spatialization of time (the historical past, the conflicting present and the restorative future of spaces) can be a more appropriate, rooted and meaningful frame to read literature. The same could be said about the short story cycle frame.

Considering this, my proposal is to analyse the construction and different uses of space/landscape in the short story cycles *Tales of the Alhambra* (W. I.), *Winesburgh, Ohio* (Sherwood Anderson), *The Country of Pointed Firs* (Sarah Orne Jewett), *Lettres de mon Moulin* (Alphonse Daudet) and *The Fishermen* (Raul Brandão), focusing mainly on the articulation between self-sufficiency and interdependence of the stories, as evidence of a specific social and cultural context.

AILSA COX (EDGE HILL UNIVERSITY, UK)

Walking in Circles: Helen Simpson's *Constitutional*

'The thing about a circular walk is that you end up where you started except, of course, that you don't' – the title story, positioned at the end of UK writer Helen Simpson's *Constitutional* (2005) takes its name from a slightly old-fashioned British usage, referring to a moderate exercise. In this story, a science teacher takes her regular lunchtime stroll round Hampstead Heath, in London. As her

lunch hour ticks away, she considers the perversities of her own biological clock. On the cusp of middle age, at the very moment when her faculties may be in decline, she has found herself pregnant for the first time. The collection was repackaged for an American audience under the more assertive title *In the Driver's Seat*; but the original term is the more nuanced, encapsulating Simpson's concerns, across the whole collection, with corporeality, the passage of time and the persistence of habit. Circularity recurs in the turning of the seasons, the circulation of the blood, compulsive behaviour and the sometimes futile repetitions enforced by daily routine – linking the stories themselves in a cycle. Drawing on Bakhtinian theory, I shall discuss a 'constitutional' chronotope, showing how Simpson engages with circular time, both formally and thematically, exploiting the tension between unity and diversity in the short story cycle.

ELKE D'HOKER (KU LEUVEN)

Visions of community in the 21st century: Rachel Cusk's short story cycles

As Sandra Zagarell has argued in her pioneering essay "Narratives of Community", nineteenth-century regional writing often depicted small, local communities through a series of interconnected short stories. These works have now been recognised as forerunners of the more famous modernist short story cycle, archetypically represented by *Dubliners* and *Winesburg, Ohio*, which are in fact narratives of anti-community (or anti-narratives of community) as they focus on the lack of (meaningful) connections between characters who share a common locale. At the end of the 20th century, then, narrative of community and short story cycle coincided again in many American short story cycles which sought to represent the often hybridized lives of ethnic groups within a multicultural American society (e.g. works by Tan, Kingston, Cisneros, Alvarez, Naylor, a/o).

In this paper, I would like to look at the way the community is construed in 21st century short story cycles. Works such as Jennifer Egan's *A Visit from the Goon Squad* (2011), Colum McCann's *Let the Great World Spin* (2009), Monica Ali's *Alentejo Blue* (2006), and Polly Samson's *Perfect Lives* (2011) use the form of the short story cycle to evoke not a community in the traditional sense, but the looser networks that exist between people in our contemporary digital age. Instead of charting the lives and stories of a group of people who all know each other – connected through place, ethnicity, family relations or a combination of these – these collections offer stories of individuals which are much more tangentially connected to one another. In other words, the links between the stories and the links between the characters are much more tenuous than in most earlier short story cycles and fragmentation is typically privileged over unity or commonality.

I will demonstrate these general hypotheses through a close reading of two short story cycles by the British writer Rachel Cusk: *The Lucky Ones* (2003) and *Arlington Park* (2006).

MATTHYS DUYCK (UNIVERSITEIT GENT)

The short story cycle in Western literature: modernity, continuity and generic implications

The thesis of the short story cycle (SSC) as a modern form has been proposed by number of scholars, leading them to consider works belonging to the pre-modern tradition (often symbolically represented by the duo *Decameron/Canterbury Tales*) as «historical precedents» (Luscher 153; Kennedy 9) in which the 'external' framing device «is primarily an excuse for grouping together a potpourri of tales» (Dunn & Morris 21).

Other studies on the SSC however tend to focus on the historical continuity of the genre, albeit on different grounds: some reconsider the function of the framing device and the possibility of relatedness between the various pieces (Alderman 14, 63; Nagel 2), while others insist on the open structure of the story cycle and the multidimensionality inherent to the form (Lundén 7; March-Russell 107). The focus on continuity links SSC theory to non-Anglo-Saxon theories, such as Italian

macrotext theory (Corti, Segre, Cappello) and Francophone *théorie du recueil* (a.o. Ricard, Audet). This diachronic shift of perspective has various theoretical implications, regarding not only questions of genre history and genre memory, but the autonomy of the genre itself: does the *genericity* of the SSC depend on the short forms it contains?

This paper aims to investigate the theoretical contraposition between modernity and continuity of the SSC (*recueil de nouvelles structuré, raccolta di narrative breve strutturata*) in Western literature. It further proposes an interaction between the three cited theories, by insisting on their complementarity and by the application of SSC theory on Romance literature.

CRISTINA GRECO (UNIVERSITÀ « LA SAPIENZA », ROMA)

Frontières et traductions. Les recueils de récits du roman graphique

À partir du paradigme de la sémiotique de la culture on entend articuler l'enquête sur l'étude des potentialités de dialogue et échange entre micro-textes dans un même espace qui réunit formes différentes d'organisation textuelle, comme éléments hétérogènes indispensables à l'ensemble.

En référence à l'idée de sémiosphère proposée par Jurij M. Lotman (1966), où chaque système évolue avec d'autres systèmes, nous ferons appel à des considérations sur les concepts de *frontière* et de *traduction* et sur les jeux de passage du sens et de dialogue entre des systèmes autonomes. Nous ferons référence aussi à la pensée que Lotman perfectionne dans les essais réunis dans le texte "Il girotondo delle muse" (1998), dans lesquels il s'interroge sur le problème de l'unitarité et sur le risque que pour l'atteindre on peut oublier ce qui s'oppose. Ces hypothèses interprétatives, déplacés sur un territoire différent, pourraient nous aider à réfléchir sur le fonctionnement des différents éléments et souligner non seulement les rapports fixes, mais aussi les incompatibilités éventuelles.

À travers les instruments et les concepts analytiques de la sémiotique structurale, nous proposerons une analyse et une mise en comparaison de certains cas de roman graphique. Nous concentrerons notre enquête, par exemple, sur *Maus* et *À l'ombre des tours mortes* d'Art Spiegelman ou sur *Reportages* de Joe Sacco - réalisés par le même auteur, publiés en épisodes dans un magazine, et ensuite réunies en un seul volume -, ou sur *Immigrants*, pour relever ressemblances et différences entre les récits de plusieurs auteurs réunis dans une même oeuvre.

RAPHAËL INGELBIEN (KU LEUVEN)

Re-cycling short stories as narratives of imagined community: faking Englishness in J.S. Le Fanu's *Chronicles of Golden Friars* (1871).

A prolific writer of supernatural fiction, Joseph Sheridan Le Fanu (1814-1873) often recycled his short stories to reach new audiences. While much of his short fiction originally appeared in Irish periodicals, Le Fanu later came under pressure to publish books for a British market, where publishers told him to avoid Irish themes. His best-known novel *Uncle Silas* (1864), set in Derbyshire, has thus been shown to have its roots in an older short story set in Ireland. This paper will focus on a similar process of rewriting, through which Le Fanu recycled some older 'Irish' material into a collection of short stories (1871) linked by the imaginary English setting of Golden Friars. As short story collections are sometimes linked to the 'genre' of the 'narrative of community', the paper will pay specific attention to the ways in which Le Fanu set about representing community life while transplanting his material from the Irish settings with which he was familiar to English settings where he never set foot. While the representation of an Irish community would have been both ideologically problematic and formally irrelevant for the younger Le Fanu, the representation of an English community in his later collection is characterized by stereotypes and parodic exaggerations that betray its origin in the wishes of Le Fanu's English publishers.

ANDREW JAMES (CHIKUSHI JOGAKUEN UNIVERSITY, DAZAIFU, JAPAN)
Graham Swift's Companionless Souls

In the titular story of *Learning to Swim* (1982), Swift's only short story collection, six-year old Paul Singleton takes swimming lessons from his father, who is described as "distrustful of happiness as some people fear heights or open spaces" (10). When Paul finally does learn to swim, he disappoints his warring parents by swimming away from them towards open water. A similar theme is pursued in the second story, "Hoffmeier's Antelope," as the surviving animals are described as "two lonely, companionless souls, impossibly lost to each other even though they shared a species in common" (36). The sense that we are all companionless and condemned to solitude pervades the twelve stories in the collection. "Hotel," "The Tunnel," and "Seraglio" act as reminders of loss, betrayal, and other barriers to happiness. "Chemistry" offers a typically English response – quiet resignation – as a means of combatting misery. The collection closes with an examination of a self-winding watch, the possession of which grants its owner immunity from death by natural causes. In "The Watch," the first two owners die at the ages of 133 and 161 when they are struck by an omnibus and a thunderbolt respectively. The third owner understands that he must choose between unnatural longevity of life and the opportunity to experience worldly passion. He chooses the latter then, feeling the pull of the watch, has immediate regrets.

This paper will argue that the decision to adhere to a tight thematic structure in *Learning to Swim* led to the rejection of numerous stories of superior quality. Six uncollected stories, published in magazines between 1977 and 1980, might surprise readers of *Learning to Swim* in offering more positive ways of dealing with loneliness and death. This paper will draw on authorial interviews and original manuscripts in the British Library's Graham Swift Archive to explain the reasons behind the selection of the companionless tales in *Learning to Swim*. It will also be argued that short story collections do not always contain an author's best work, and slim volumes, like Swift's, can lead to reductive and misleading interpretations.

SRECKO JURISIC (SVEUCILIŠTE U SPLITU - UNIVERSITY OF SPLIT, CROATIA)
Andrea Camilleri's "theory" of short story collections

Andrea Camilleri (Porto Empedocle, 1925) is best known as the crime novel (with his series of novels with the "commissario Montalbano" as the main character) and the history novel author (*Il re di Girgenti*, *La scomparsa di Patò*, etc.). Camilleri's short story *opus* is also very interesting. A part from the collections "tied" together by the Montalbano character (*Un mese con Montalbano*, *La paura di Montalbano*, *I racconti di Montalbano*) and the inspector Cecé Collura (*Le inchieste del commissario Collura*, previously serialized in the magazines) which reproduce the same structural dynamics of the crime novel series, the remaining collections are far more structurally complex. *Il gioco della mosca*, for example, is clearly inspired by Leonardo Sciascia's *Occhio di capra* and is set as a sort of a glossary even if the author, in the foreword, defines them as a "collection of micro-stories"; *Il Gran Circo Taddei e altre storie di Vigàta* emulates the sound and the mood Luigi Pirandello used to give to his short story collections; *Racconti quotidiani* and *Gocce di Sicilia* put together articles and short stories formerly published in the newspapers and give an important insight in the Camilleri poetics. Camilleri's short story production is among the most interesting and varied in the contemporary Italian literature and in spite of its apparent plainness it has a multilayered structural background.

ALEXIA KALANTZIS (PRAG-UNIVERSITE DE CERGY-PONTOISE)
Pour une lecture des recueils de récits fin-de-siècle

Cette communication aurait pour but d'analyser un corpus réduit de recueils de récits brefs fin-de-siècle (notamment de Remy de Gourmont, Marcel Schwob et Henri de Régnier), à partir des récentes

théories sur l'histoire culturelle et la poétique du support développées par Alain Vaillant et Marie-Eve Thérenty. En effet, l'objet de ces théories est d'analyser en quoi le support périodique est essentiel pour l'analyse de la littérature du XIX^e siècle, l'écriture dans les journaux entraînant « un remodelage profond de la littérature et des cadres génériques ». Or le passage du périodique, journal ou revue, au livre, constitue une riche ligne d'interprétation pour les auteurs étudiés et pour leur esthétique du recueil qui mêle les traits journalistiques, à travers l'anecdote et les effets sériels notamment, et l'aspiration au livre, à travers le travail sur l'unité. Ces recueils de récits constituent ainsi des formes originales, entre unité et fragmentation, particulièrement significatives de la crise du roman qui caractérise la période fin-de-siècle.

LAURA NIEDDU (UNIVERSITÉ PARIS OUEST NANTERRE LA DÉFENSE / UNIVERSITÀ DEGLI STUDI DI CAGLIARI)
Sardonica, A fogu aintru et Millant'anni: l'approche générative et évolutive des recueils de Giulio Angioni

L'étude des œuvres de Giulio Angioni doit obligatoirement prendre en considération les recueils de récits brefs, qui sont à l'origine de toute création narrative de l'auteur. En effet, il écrit toujours un récit avec en tête l'idée d'un roman, qui est donc contenu dans le peu de pages qui constituent le récit même et qui subira une évolution dans le cours de la production de Angioni. Nous entendons par cela dire que pratiquement toutes les histoires composant les trois ouvrages pris en examen (*A fogu aintru*, de 1978, *Sardonica*, de 1983, et *Millant'anni*, de 2002) représentent soit le noyau d'un roman que l'écrivain élaborera par la suite, soit un anecdote utile, dans une narration plus complexe, à montrer une certaine morale ou un aspect particulier d'un personnage. Il est donc intéressant de voir de quelle façon et dans quelle mesure chaque récit anticipe une œuvre dite « majeure ».

De plus, notre analyse se propose de mettre en lumière le penchant de Giulio Angioni pour la forme de la narration brève (déjà six recueils publiés sur un total de dix-sept œuvres du genre narratif) et son évolution dans la conception de la structure des trois recueils choisis, vu que dans la composition des « macrotextes » nous pouvons retrouver parfois un thème ou un sentiment commun, parfois un vrai cadre, dans lesquels les narrations s'insèrent.

GIOVANNI PALMIERI (UNIVERSITÉ DE PROVENCE)
Le roman brisé de la patrie. Le château d'Udine de Gadda en tant qu'hypermicrotexte

Le deuxième recueil de récits de Gadda, *Le château d'Udine* (1934), a été construit conformément à une logique macrotextuelle précise et particulière qui sera l'objet de mon analyse.

1. L'invention d'un commentateur fictif et des notes du bas de page aux textes publiés auparavant en revue sans aucune note, est la procédure la plus importante qui détermine l'unité textuelle du livre, en le modifiant de l'intérieur.
2. Le système de titres et de sous-titres qui se trouve dans *Le château d'Udine* est une autre procédure formelle qui garantit l'unité et la tension du livre.
3. Enfin les variantes (significatives) entre les textes publiés en revue et les textes du recueil constituent un autre élément décisif dans la construction du volume en question.

Du point de vue théorique, je parlerai aussi de la notion du " microtexte " (Maria Corti) et d'autres notions. Le problème critique qui m'intéresse par rapport à l'œuvre entière de Gadda est établir si ses textes brefs peuvent ou non être définis des récits, des contes, des nouvelles ou, au contraire, ils doivent être considérés en tant que proses. Cela entraîne évidemment la question de la narrativité chez Gadda.

MARA SANTI (UNIVERSITEIT GENT)

Performative Perspectives on Short Story Collections

The paper intends to discuss the concept of performativity (Schechner) in the context of SSC studies, and in particular its pertinence to the relation between autonomy and individuality of the single text and the degree of unity of the macro-textual structure that the SSC generates. Performativity can be applied firstly on the two textual forms (short text, macro-text), secondly on the two perspectives involved in the communicational act (sender/writer - receiver/reader).

How does the single text affirm its identity performatively? and how can we evaluate the performative affirmation of the whole, that occurs through the act of collection and inclusion of the texts in a *book* (Audet)? This process needs to be analyzed in both ways: from the perspective of the writer/assembler and from the reader's perspective.

The present analysis elaborates premises stated in earlier studies (Ingram, Luscher) and situates the SSC in a different context of narrative strategies than that of traditional narratology (Page). Moreover, it aims to develop a theoretical framework centered on a mechanism operable on all levels and thus transcending a taxonomy based on an infinite phenomenology of authors, texts, geographic areas and eras.

At the same time, it retraces the history of the SSC, as from the origins of Western Literature orality or fictional orality (Baldissoni, Davis), which are forms of performativity, have been the foundation of SSC, to the 19th century when this orality makes way for a different kind of performativity, that introduces the genre of the SSC into modernity and postmodernity.

MANUELA SPINELLI (L'UNIVERSITE DE PARIS OUEST)

***Gomorra* de Saviano : un macrotexte de dénonciation ?**

Dès sa publication, *Gomorra* a attiré l'attention pour la force et l'inexorabilité de son écriture et pour les vicissitudes de l'auteur. Cette œuvre, que les critiques ont souvent définie comme « hybride », soulignant l'impossibilité de la renfermer en un genre spécifique, est une juxtaposition de chapitres indépendants. Chacun peut être lu comme un récit à part entière se concentrant sur un aspect, un événement ou un personnage. Le fil conducteur liant les parties entre elles est le voyage du narrateur dans le Naples souterrain et caché du « Système ».

L'analyse examinera l'œuvre dès la définition du « macrotexte » de Maria Corti. Chaque chapitre peut en fait être interprété comme une « microstruttura » qui « si articola entro una macrostruttura ». Cette articulation engendre une tension entre une force centrifuge (propre aux récits) et une force centripète (propre au cadre), dont l'équilibre délicat assuré par le *je témoin* permet de lire *Gomorra* comme un texte cohérent où son message est plus qu'une simple addition d'épisodes. On interrogera donc le texte en unifiant l'analyse structurelle et sémiotique à l'analyse thématique, pour faire ressortir une série de significations qui surgissent grâce à la progression spécifique des événements choisie par l'auteur. Comment le choix structurel de Saviano influence-t-il le message de dénonciation du livre ? La structure du macrotexte augmente-t-elle la force d'impact du livre ? Cette analyse nous permettra de déceler la trame interne au texte, sans oublier la réalité sociale, vivante à laquelle le livre tient.

HILDE STAELS (KU LEUVEN CAMPUS KORTRIJK)

"Barbara Gowdy's *We So Seldom Look on Love*. A Network of Perspectives on Deviance"

This paper aims at showing the relevance of Robert Luscher's theory about the short story sequence to the interpretation of Barbara Gowdy's short story collection *We so Seldom Look on Love* (1992). In "The Short Story Sequence: An Open Book", Luscher does not offer a uniform model which a

sequence should comply with. Instead, he gives primacy to considering a sequence as an “open book, inviting the reader to construct a network of associations that binds the stories together and lends them cumulative thematic impact”.

The unity of Gowdy's *We so Seldom Look on Love* depends on paratextual devices and on the recurrence of grotesque character types in stories that consistently combine realism with the grotesque mode. The deviant characters in the enclosed story worlds may be interpreted in terms of their distinctiveness. Yet the reader's initial perspective on love as experienced by a necrophiliac, an exhibitionist and a transsexual becomes challenged by stories about love as experienced by circus freaks in the rest of the volume. The stories progress towards a culminating point at which readers cannot but realize that it must be the author's intention to critically respond to a culture's fear of difference. Gowdy provokes her readers, causes emotional disorientation and challenges the conventional binary distinctions between normality and abnormality, the self and the other, good and evil, the human and the non-human or the monstrous. She moreover seems to fuel the reader's acceptance of difference by using humour and the comic grotesque throughout the entire volume.

CATHERINE THEWISSEN (UC LOUVAIN)

“When you write it's like braiding your hair”. Edwidge Danticat's *The Dew Breaker* and the Composite Novel

Ethnic fiction demonstrates a proliferation of the composite novel; a form which, until now, has been mostly defined within the Euro-American literary tradition. G. Maylor's *The Women of Brewster Place* (1982), L. Erdrich's *Love Medicine* (1984), L.M. Silko's *Storyteller* (1981) and S. Alexie's *Ten Little Indians* (2003), among others, emblemize how ethnic writers engage with the specifics of this narrative genre. This paper looks at one such composite novel, *The Dew Breaker* (2004) by the Haitian-American author Edwidge Danticat, which is a collection of nine stories focusing on both the perpetrators responsible for state-sponsored violence under the brutal regime of François Duvalier in Haiti ('The Book of the Dead', 'The Book of Miracles', 'The Dew Breaker') and the victims who are still struggling to recover from the traumatic experiences inflicted on them by the dew breaker ('Seven', 'Water Child', 'Night Talkers', 'The Bridal Seamstress', 'Monkey Tails', 'The Funeral Singer'). This paper looks at the possible motivations behind her choice of the composite novel to tell her story. The case study discusses *The Dew Breaker* in relation to the distinct motifs present in the short fiction of ethnic writers (Brown 1997), e.g. the re-affirmation of the oral storytelling tradition and the relationship between community and individual in her work. This paper will also discuss another important possible motivation behind her choice of the genre: the link between the composite novel and trauma. I will argue that the composite novel with its structural complications bears a certain thematic significance with traumatic memories which are, by definition, highly contradictory and fragmented (Caruth 1996).

CARMEN VAN DEN BERGH (KU LEUVEN)

A novel full of short stories: tensions between autonomous and heteronomous ways of writing in Corrado Alvaro's *Gente in Aspromonte* (1930).

The 13 stories collected under the title *Gente in Aspromonte* appeared jointly for the first time in 1930 in Florence, in a period when the literary debate between the so-called *contenutisti* and *calligrafi* was at its height. The book, published by Le Monnier, became immediately a great success and received favorable reviews from critics of both sides. Some critics categorized it as a novel, others as a short story collection, still others even as a *poemetto lirico*. Interpretations of the volume usually focus (and often exclusively) on the first story (with the same title as the entire book). Due to the important presence of references to traditional culture, Verga is quoted as an important source and as a unifying element in the collection of short stories. In this paper I will focus on the

problematic features of *Gente in Aspromonte* as a short story cycle, by concentrating on the complicated genesis, the various unifying elements in content and form, ranging from spatiotemporal isotopies, macro-and microstructural connections and thematic threads such as family bonds, social redemption, complex bipolarity. These features will then be interpreted in the light of the tensions between autonomy and heteronomy that characterize Alvaro's writing.

AN VAN HECKE (LESSIUS UNIVERSITY COLLEGE)

Stories in boxes: the short story collections of Augusto Monterroso

In her study on short story collections in Spanish literature, Antonaya Núñez-Castelo (2000) states that there is a lot of ambiguity in literary criticism, as the "ciclo de cuentos" is generally not recognized as a specific genre. In this paper I will focus on the Guatemalan author Augusto Monterroso, whose work reveals some problematic issues concerning short story collections. The author calls his books "simple deposits" or "boxes" to explain the fact that he puts all kind of texts together: short stories and essays, but also translations of other authors, as he did for instance in *Movimiento perpetuo* (1972). The metaphor of the box is probably just another trick of Monterroso, known for his humour and complexity. In reality, there are several aspects that link the different texts in *Movimiento perpetuo*, creating a unity within the book. Furthermore, in his essays, Monterroso has written a lot about the formal features of the short story, its relation to the novel and its marginal status in literary criticism. It is also noteworthy that the author himself published an anthology of short stories, together with Bárbara Jacobs, *Antología del cuento triste* (1997). The selected authors have been essential for them as writers. This explains the intertextual perspective of my analysis. Among the many references to other authors in Monterroso's work, short story writers are standing out: Joyce, Darío, Borges, Kafka, Cortázar, Poe, etc. Monterroso's comments on their work can help us to better understand his vision on the making of short story collections.

ALESSANDRO VITI (UNIVERSITÀ DI SIENA)

Macrotesto: original conceptualization of the term and its possible extension

The term 'macro-text' was coined in the Seventies by Italian literary semiotician Maria Corti to refer to Italo Calvino's short story collection entitled *Marcovaldo*. Within a macro-text, each short story amounts to a micro-structure which unfolds within the relative macro-structure by means of a combinatorial pattern of formal and thematic features. During the experimental season of the Sixties and Seventies, several literary works were written in which macro-texts tended to be assembled according to a combinatorial logic: in this respect, one should mention, besides Calvino, Manganelli's *Centuria* in Italy and Perec's *La vie: mode d'emploi* in France. Starting from the Eighties, the tendency to build up macro-texts that rested on strict formal structures lost momentum, despite the fact that a number of collections of short stories were still arranged into coherent units through thematic relevance, spatial or contextual consistency, and so forth. This is the case of Celati and Tabucchi's collections in Italy, as well as of many minimalists' works in the US. An innovative frame for macro-texts was also developed by movie directors who managed to interlink stories by virtue of film editing, as it is the case of Altman's adaptation of Carver's short stories into *Short Cuts*. Accordingly, this paper aims to: 1) to present an overview of how the relationship between brief narrative forms and macrostructures developed in the second half of the twentieth century; 2) to question the hypothesis as to how the categorization of macro-text may be widened by breaking away from its original and strictly structuralist conceptualization.

THERESA WRAY (CARDIFF UNIVERSITY)

A sacrificial offering – breaking new ground: Mary Lavin's first short story collection *Tales from Bective Bridge* (1942)

Reviewing Frank O'Connor's comment that 'The saddest thing about the short story is the eagerness with which those who write it best try to escape from it', what are we to make of those who do choose to make the genre their principal writing mode? The level of commitment to what is an exacting form often compacting demanding subject matter into brief intense canvases of life, deserves recognition. It is too easy to deduce from O'Connor that the eventual *prisoners* of the genre are somehow less successful.

Mary Lavin who had a long career writing short stories, did indeed make a brief venture into the world of the novel but chose to return to the short story as her principal writing mode. Lavin said the short story had limitless potential, but felt too great an obsession with technique could be harmful to a story, warning '[i]t needs only readers to accept that it is already a powerful medium in which anything, anything, *anything* that is to be said can be said, as in poetry.' Such confidence in the form was demonstrated in her first collection *Tales from Bective Bridge* (1942). Despite the parochial nature of the title of the collection the stories demonstrate a remarkably diverse macro level of interests. It offers the 'punch and poetry' Sean O'Faolain looked for in what he read, introducing four new stories with six previously published in *Atlantic Monthly*, *Dublin Magazine* and *Harper's Bazaar*. The potential of this collection will be examined here.

LIES XHONNEUX (UNIVERSITEIT ANTWERPEN)

"The Terrible Girls Took Anything": Rebecca Brown's De-idealization of the Narrative of Community

Many of the short stories by Rebecca Brown, a contemporary US-based lesbian author, were published separately before appearing in thematically linked collections with a "collective protagonist" (Dunn and Morris 15), such as *The Terrible Girls* (subtitled "A Novel in Stories") or *What Keeps Me Here* (subtitled "A Book of Stories"). I will argue that these works add creatively to Sandra Zagarell's influential notion of the "narrative of community," often hailed as "an essential interpretative lens through which many, if not all, women's short story sequences ought to be read" (Harde 2). The narrative of community is seen as a prime "embodiment of marginalized communities" (Lingel 88), which arguably makes it an appropriate frame for a lesbian writer depicting women-to-women interactions such as Brown.

Yet the queer community, frequently idealized as a "nonhierarchical and undifferentiated experience of harmony and mutuality" (Weston 127), is shown to be less rosy in Brown's oeuvre. In the final story from *The Terrible Girls*, for instance, gangs of ruthless girls terrorize an all-female city and expose the inhabitants' "revolutionary love" as the "idle chatter of spoiled girls" (Brown 129). Brown's collections, then, provide an important counter-voice: they dramatize the darker aspects of the queer community and formally underline the unavoidable – but all too often ignored – tension between the imperative of unity in the rainbow coalition of sexual and gender minorities and the inevitability of individual isolation. The narrative of community, originally theorized as an expression of harmonious communal life, allows Brown to disrupt the predominant illusion of a lesbian community "from within," a fictional project that may further help to revitalize theoretical debate on the genre itself.

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